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## Drei Legenden um Schillers Beisetzung

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Die literarische Forschung, welche so viel Licht in Leben und Werke Schillers getragen hat, hat es leider bis heute nicht vermocht, den Schatten zu beheben, der Tod und Beisetzung des Dichturfürsten noch immer umdunkelt. Der 175. Geburtstag am 10. November 1934 scheint eine passende Gelegenheit zu sein, besonders drei, gerade in den letzten Jahren immer wiederkehrende Legenden um Schillers Beisetzung endgültig zu widerlegen. Die erste betrifft das Begräbnis zur Nachtzeit, die zweite das beabsichtigte Sargtragen durch Handwerksleute, eine dritte die Bestattung im „Kassengewölbe.“

Zu eins. Sagt doch selbst Herbert Cysarz in seinem ausgezeichneten, in diesem Jahre erschienenen Buch „Schiller“ (S. 45): „daß das nächtliche Pestbegräbnis Legenden erweckt hat, ist weniger verwunderlich als daß der Vorgang bis heute nicht eindeutiger erklärt werden konnte — wenn anders hier nicht Dokumente abhanden gekommen sind.“ Demgegenüber muß festgestellt werden, daß die nächtliche Bestattung geradezu ein besonderes Vorrecht war. Denn Paragraph 6 der Begräbnisordnung Anna Amalias vom 1. Juni 1763, die auch unter Karl August weiter gegolten hat, lautet:

„Wollen Wir in Ansehung der Abendleichen den Unterschied genau beobachtet wissen, daß unsere Ministres, wirkliche Räte und Cavaliers, ingleichen denen von Adel in Städten und auf dem Lande, ohne alle weitere Dispensation frey stehen soll, ihre Toden zur Abendzeit bey Fackeln oder Laternen, mit oder ohne Conduct, beysetzen . . . zu lassen und daß . . . den Titular-Räthen, Secretarien und allen anderen geist- und weltlichen Bedienten bey hohen und niederen Collegiis, auch Ämtern, bis auf den Directoren des hiesigen Gymnasii und dessen übrigen Collegen inclusive anders nicht, als gegen die in das Waysenhaus zu erlegende Dispensations-Gelder gestattet seyn soll, ihre Leichen Abends bey Laternen mit oder ohne Conduct begraben zu lassen. Sonst soll weiter niemanden die nächtliche Bestattung, auch nicht einmal gegen Erlegung beträchtlichen Dispensationsgelder nachgelassen seyn.“

Herder wurde in den späten Abendstunden beigelegt, Goethes Christiane auf dem Jakobskirchhofe 4 Uhr früh begraben.

Julius Schwabe bemerkt in seinen „Erinnerungen eines alten Weimaraners“ (S. 28f.): „Es war ein altes Herkommen in Weimar, daß bei

Beerdigungen, die durch besondere Feierlichkeit ausgezeichnet werden sollten, die eigentliche Beisetzung der Leichen in stiller Nacht mit nur geringer Begleitung und ohne kirchliche Weihe stattfand. Erst am darauffolgenden Tage wurde in der Gottesackerkirche die religiöse Trauerfeier, die sogenannte Kollekte, gehalten, an welcher sich all, die dem Toten „die Ehre geben wollten“ beteiligten.“

Dieser Verordnung und Sitte gemäß fand Schillers Leichenfeier statt, über welche das Weimarische Wochenblatt, No. 39, vom 15. Mai 1805, S. 164, folgendermassen berichtete:

„Den 12ten May, des Nachts 1 Uhr, wurde der in seinem 46. Lebensjahr verstorbene Hochwohlgeb. Herr, Herr D. Carl Friedrich von Schiller, F. S. Meiningerischer Hofrath, mit der ganzen Schule, erster Classe, in das Landschafts-Cassen Leichengewölbe beigesetzt und Nachmittags 3 Uhr des Vollendeten Todesfeyer mit einer Trauerrede von Sr. Hochwürl. Magnificenz, dem Herrn General-Superintendent Vogt, in der St. Jacobskirche begangen und von Fürstl. Capelle vor und nach der Rede eine Trauermusik aus Mozarts Requiem aufgeführt.“

(Man überdenke die Worte „mit der ganzen Schule, erster Classe“, also schon ein erstklassiges Begräbnis zur Nachtzeit.) Es ist bekannt, daß das geräumige Gotteshaus die Menge der Herbeiströmenden bei dieser Gelegenheit nicht fassen konnte.

Zu zwei. Julius Schwabe schreibt in seinem 1852 erschienenen Buch „Schiller's Beerdigung und die Aufsuchung und Beisetzung seiner Gebeine“ (S. 10f.), daß sein Vater, der spätere Bürgermeister, Karl Leberecht Schwabe „ein Gefühl der Entrüstung“ empfand, als er am 11. Mai 1805, von einer Reise zurückgekehrt, erfuhr, daß „bezahlte Handwerker, wahrscheinlich die Schneider oder die Tischler“, den großen Toten zu Grabe tragen würden, also „theilnahmlose Menschen“, „die keine Idee davon hätten, was Schiller für die deutsche Nation gewesen sei.“ (S. 13). Der Vorwurf dieser anscheinenden Pietätlosigkeit wird immer wiederum gegen die Veranstalter von Schillers Begräbnis erhoben. Daß es sich hier jedoch um eine gefühlsmäßig sehr wohl verständliche „Entrüstung“ einzig darüber handeln konnte, daß einem hervorragenden Freunde nicht beschieden sein sollte, eine besondere Ausnahme von einem sonst allgemeinen Brauch zu erhalten, geht aus den Worten hervor, die Julius Schwabe dem früher erwähnten Zitate aus den „Erinnerungen eines alten Weimaraners“ anfügt: „Handwerksmeister, welche für den Verstorbenen und seine Familie gearbeitet hatten, pflegten als Leichenträger das nächtliche Geschäft zu versehen.“ Wie berichtet, gelang es ja Karl Leberecht Schwabe noch in letzter Stunde, den Oberkonsistorialrat Günther zu überreden — die Witwe des Dichters war in ihrem Schmerze weiteren Beratungen unzugänglich —, Schillers Verehrern diesen letzten Liebesdienst zu überlassen, er übernahm es aber, die bereits bestellten Sargträger voll zu entschädigen.

Als 22 Jahre später, am 16. Dezember 1827, früh zwischen 5 und 6, der Sarkophag mit Schillers Gebeinen von der Großherzoglichen Bibliothek, in der sie über ein Jahr gelegen hatten, nach der Fürstengruft transferiert wurde, trugen ihn, dem beschriebenen Brauch entsprechend, „folgende für Großherzogl. Bibliothek arbeitende Meister und Bürger: Hofbuchbinder Müller, Tischlermeister Fleischhauer, Glasermeister Gloss, Töpfermeister Engelmann, Klemptnermeister Spindler und Schloßermeister Neuss jun.“ (Julius Schwabe, *Schiller's Beerdigung*, S. 127f.)

Selbst bei fürstlichen Begräbnissen waren die Leichenträger die „Hofgewerken“, also Handwerker, die für den Hof gearbeitet hatten. Wie mir der Kurator des Schillerhauses in Weimar, Professor Eduard Scheidemantel, im Sommer 1933 erzählte — ich beschäftigte mich damals besonders mit diesen „Legenden“ —, stand sein Vater als Hoftischlermeister immer an der Spitze dieser fürstlichen Sargträger, auch bei der Bestattung eines Großherzogs.

Zu drei. Die im Jahre 1932 erschienene neue Ausgabe des Schwabeschen Buches über Schillers Beerdigung trägt den tendenziösen Umschlag: „Wie Schiller beerdigt bzw. verscharrt wurde“; der Verleger dieses Buches, Georg Kummer, der den Ludendorffschen Phantasiegespinnsten von der Ermordung Schillers nahe steht, schrieb mir unter dem 13. April 1933: „Das deutsche Volk muß endlich einmal wissen, wie sein größter nationaler Dichter bei Nacht und Nebel verscharrt worden ist“; zum 125. jährigen Todestag Schillers 1930 sagte Ernst von Wolzogen, ein Angehöriger der mit Schiller verschwägerten Familie, in einem Zeitungsartikel, man habe die Leiche des Dichters in „ängstlicher Heimlichkeit in den tiefen feuchten Keller des Kassengewölbes versenkt, der im allgemeinen nur zur Aufnahme von Selbstmördern, mittellosen Landfremden oder gar anrühigen Subjekten diene.“ Diese Behauptungen nun schlagen der Wahrheit geradezu ins Gesicht. Das „Kassengewölbe“, eigentlich „Landschaftskassen-Gewölbe“ (Landschaftskasse, einfach „Kasse“, war neben der Kammer die oberste Finanzbehörde des Herzogtums Weimar) war vom Herzoglichen Land-Rentmeister Christoph Jenichen als Familienerbbegräbnis (Mausoleum) im zweiten Jahrzehnt des 18. Jahrhunderts erbaut worden. Auf dem Sankt Jacobskirchhofe zu Weimar gelegen, wurden darin ausschließlich Adelige, Angehörige der Hofgesellschaft und höhere Beamte zur Ruhe beigesetzt, die kein eigenes Erbgräbnis (Familiengruft) besaßen. Für diese alle war eine Bestattung auf dem allgemeinen Kirchhofe nicht „standesgemäß“. An die Landschaftskasse war eine Gebühr von 1 Louisd'or zu entrichten. Unter den dort Bestatteten sind Träger hervorragender Namen wie Oberhofmarschall Johann Christ, von Schardt, Exz., Geheimer Rat, und Gemahlin, die Eltern von Charlotte von Stein; Kammerherr und Oberforstmeister Otto Joachim Moriz von Wedel, der Gefährte Carl Augusts und Goethes in der „lustigen Zeit“ (Weimars Sturm- und Drangzeit); der Zeichner und Maler Charles Gore aus Hampshire in England, der gerngesehene, kunst-

sinnige Gast an Amalias Musenhofe, und seine Tochter Elisa; Luise von Göchhausen, die treue Dienerin und Freundin Anna Amalias; Wirklicher Geh. Rat Landschaftskassendirektor Johann Siegmund von Oppel, Exz.; der Herzogliche Rat und Bürgermeister Carl Christian August Paulssen; Präsident von Rheinbaben, Exz.; Wilhelmina Elisabetha Eleonora Reichsgräfin von Gianina, Oberhofmeisterin der Herzogin Luise; Exz. Friedrich Hartmann von Witzleben, Oberhofmarschall der Herzogin Anna Amalia und später des Herzogs Carl August; Carl Reichsfreiherr von Thüna; Geheimer Rat und Kanzler Johann Friedrich von Koppenfels, Exz., Landschaftsdirektor; der Sohn des Präsidenten von Calb; Hortenlia Reichsgräfin von Marschall; Generalmajor von Burgsdorff; Baroness Charlotte von Stein, die Schwägerin der Frau von Stein; Komtesse Jeannette Louise Amalie Eleonore von Egloffstein. Diese Namen sind der Begräbnisliste des Totengräbers Bielke entnommen und auch in dem wiedererrichteten Kassengewölbe angebracht.

Gewiß entspricht die nächtliche Bestattung ohne jegliche Feierlichkeit, die Beisetzung im Kassengewölbe, in welchem infolge der modrigen Feuchtigkeit die Särge in der Gruft rasch zerfielen, vielleicht auch die Anordnung, daß Handwerker Schillers Sarg tragen sollten, nicht unsern heutigen Gefühlen und der Verehrung, die wir Schiller entgegenbringen, aber wir müssen doch gerechterweise zugeben, daß Schiller seinem sozialen Range als Universitätsprofessor, Hofrat und einfacher Adelige — das Wort „Dichterst“ findet sich leider in keinem Hofzeremoniell — alle nur mögliche Ehre und Auszeichnung bei seiner Beisetzung, entsprechend dem Weimarer Brauch des Jahres 1805, zuteil wurde. *gik*

### Gerhart Hauptmann's "Die goldene Harfe"

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Readers of the previous works of Hauptmann, whom many acclaim as one of the greatest living German dramatists, will have heard with interest that a new drama from his pen has appeared on the book market.<sup>1</sup> This latest addition to his long list of dramas is more or less in line with the ideas found in his works of the last fifteen years — Dorothea Angermann excluded. However, a few features have been added, which might be accounted for by the new spirit prevailing in Germany at present. Mysterious connections between the different characters, the somewhat fatalistic coloring of the happenings, and an incompletely injected symbolism will undoubtedly perplex the reader, but will, once he has gotten a start, in no way lessen his interest. The external plot of this drama is very limited and can be summed up as follows:

In the castle of her parents, romantically situated in the southern part of Germany, Countess Juliane, the beautiful daughter of Count

<sup>1</sup>*Die goldene Harfe*, Schauspiel von Gerhart Hauptmann, S. Fischer Verlag, Berlin. Erste bis fünfte Auflage, 1933.



Waldemar and his wife, Anna, leads a secluded life, mourning the memory of her beloved brother, who died in the war of liberation. She finds her consolation and happiness in music. A golden harp, a present from her parents, is especially sacred to her. This quiet life of the last seven years is suddenly interrupted by the arrival of the twin-brothers, Count Friedrich-Alexis and Friedrich-Günther von Saltern. Intimate friendship had joined them and her brother, Heinz-Herbert, in the days of youth. At the outbreak of the war, the two counts and her brother had enlisted in the Lützow Freikorps. Now they have returned to their native land, after spending many years traveling in foreign countries. A new life begins for Juliane upon their arrival. Every action of hers breathes a new spirit. Her charm is not without influence on the twin-brothers. They soon discover themselves in love with her. She, too, is greatly attracted by both, who are in most respects the exact copy of one another. However, her decision in favor of either one is complicated by various influences. Quite strained relations between the different parties are the result. The brothers, who up to this time had presented a picture of perfect harmony, now look at and think about each other as enemies. Finally, forced to make a decision, Juliane, in a moment of anger and pity, decides for the weaker of the two, Günther. He, however, in the calm of the following night, realizes what emotions have made her choose him, and he therefore decides not to interfere with the happiness of the others. Realizing that at the bottom of her heart Juliane really feels a stronger love for Alexis, Günther opens the way for the two, by taking his own life.

In order to fully understand the deeper content of this drama, we must look behind the external plot, for the inner motives of its action. *Die goldene Harfe* is doubtlessly a "Seelendrama." Tangible events are therefore merely symbols of what is going on in the souls of the protagonists. Our attention must first turn to the chief characters of this drama and to the often somewhat mystic bonds existing between them. Juliane's brother, though dead, still greatly affects the thoughts and actions of the various individuals, and is therefore of especial importance.

We can speak of three stages in the development of Juliane's character: renunciation, awakening, and victory. In the first stage, she is completely devoted to the memory of her brother. After the arrival of Günther and Alexis has again aroused her interest in worldly things, she is torn between many conflicting emotions. The result is, that she is robbed of her natural self-assurance and is incapable of any deliberate action. She must find herself in order to be able to act.

The deep love that joins Juliane and her brother, Heinz-Herbert, is partly explained by the pre-occupation of her parents with a "thousand other worries."<sup>2</sup> The first place in her affections was therefore taken by her brother. After his death, she wishes to devote the rest of her days

<sup>2</sup>p. 13.

to his memory. In tranquility and hope, she lives secluded from the world, that has grown strange to her. She finds her tranquility in the thought that his end was noble in every way and her hope lies in the prospect of joining him again in the beyond.<sup>3</sup> Thoughtful readers will find it difficult to escape the feeling that there is something unnatural about this relationship. In Juliane's description of the farewell scene before Heinz-Herbert went to war this is especially noticeable:

Heinz-Herbert hebt mich zuerst empor — ich schluchze und weine unter glühenden Küssen.<sup>4</sup>

From the lips of Friedrich-Günther we hear the following comment:

Die zärtlichste Neigung sprach aus den Briefen, wie sie zwischen Geschwistern sonst nicht üblich ist.<sup>5</sup>

He also hints that Heinz-Herbert's death was under these circumstances perhaps a good solution to this relationship:

Etwas in ihm, dessen bin ich gewiß, hat zum Tode gedrängt. Sie war sein Idol, ihm wollte er dienen. Die andre, die letzte, die höchste Hoffnung der werdenden Jungfrau gegenüber konnte er nicht haben und hatte er nicht. Sollte er nicht vielleicht die gefundene Lösung im Grabe ersehnt haben . . . ?<sup>6</sup>

This being the nature of their bond, it is absolutely necessary that Juliane should first completely free herself from it, before she can return to herself and to the problems of active life. This liberation actually takes place soon after the arrival of the two counts.<sup>7</sup>

The second stage, which now follows, is dominated by the twin-brothers, Friedrich-Alexis and Friedrich-Günther. These, as has been mentioned above, are in many respects the "alter ego"<sup>8</sup> of each other. The similarity between them is not only physical. The brothers also have very much the same inclinations and every undertaking has been equally shared by them. Both are artists. Friedrich-Alexis has devoted himself to music, Friedrich-Günther to poetry. Besides this common ground, there exists between them a spiritual bond, that borders on telepathy. Even when they are apart, their souls are in close contact.<sup>9</sup> Yet, in spite of this great affinity, there is a difference between them. Casual observers, for instance Countess Anna and Countess Ludmilla, try to analyse it, by calling Günther "der Tiefere" and Alexis "der Blendende."<sup>10</sup> To this Gerardini, the house musician, replies as follows:

Man beruft einen Menschen als tief, einen andern als flach: trotzdem kann gerade der Oberflächliche tief, und der tiefe der Oberflächliche sein.<sup>11</sup>

Indeed, Alexis does not lack depth of thought or feeling, as is proved by many of his remarks. But in addition to this, he is a man of action. Every step which the brothers undertake in the drama, is introduced by

<sup>3</sup>p. 14.

<sup>4</sup>p. 16.

<sup>5</sup>p. 32.

<sup>6</sup>p. 32.

<sup>7</sup>scene 9.

<sup>8</sup>p. 76.

<sup>9</sup>scene 17.

<sup>10</sup>p. 38.

<sup>11</sup>p. 38.

Alexis. Realizing the difficulties that arise from their common love for Juliane, it is he who proposes that one of them should part, thus making room for the other. When the lot decides against him, he leaves without protest. Later, after his return, the situation becomes intolerable. Again it is he who proposes a way out, by resolutely urging Juliane to make a definite decision. Whatever this should be, he is willing to face it like a man. The best illustration of the difference between the twin-brothers is, however, their reaction toward a lock of hair with which Juliane had presented each of them, before they went to war. Heinz-Herbert had also received one and was buried with it resting on his breast. Günther is still in possession of this souvenir, Alexis, however, has thrown his away. He is not less aware of the sentiment attached to it than his brother. However, he saw in it a power which restrained him in his actions, a power which prevented him from staking everything for the cause to which he wished to devote himself.<sup>12</sup> In this there lies the chief difference between the two. Whatever Alexis decides to do, he must do without hesitation, without restraint. He must act as an undivided personality, unhampered by anything.

This lock of hair, symbolic of the contrast in the character of the twin-brothers, has at the same time a mystic significance. Upon their arrival at the castle, the brothers visit the grave of their dead comrade, Heinz-Herbert. There Günther is seized by a premonition, which he expresses in the following words:

Was ich letztlich empfunden habe: es ist zu verschwommen, zu unbestimmt. Aber irgendwie bestand ein Kontakt zwischen mir und der Gruft, die mich frösteln machte.<sup>13</sup>

This mystic power radiates in his belief from the lock of hair, which he, like Heinz-Herbert, still carries on his breast. Juliane, too, is aware of this influence. She has the feeling as if a stronger bond existed between her and the bearers of the lock of hair. On the other hand, she cannot help but feel that a tragic fate is lurking.<sup>14</sup> The presence of Günther and Alexis is a source of happiness to her. At the same time, however, she wishes that she could in some way warn Günther and Alexis and implore them to leave, for their own good. This desire of hers we find expressed in the following:

Ich möchte manchmal des Nachts, wenn ich aus schwerem Traume aufahre, ein Licht nehmen und zu den Zwillingen in die Schlafkammer tasten — ich möchte mit der Kraft einer Geistererscheinung die Rechte erheben und sie fort, weit fort weisen. Um ihretwillen, ohne Rücksicht auf mein Geschick . . .<sup>15</sup>

The fulfillment of this wish is uncanny. Günther indeed has an apparition which corresponds exactly to her words. One of his poems contains

<sup>12</sup>Günther: "Du sagtest damals, es . . . erschwere dir den Einsatz deiner ganzen Persönlichkeit," p. 31.

<sup>13</sup>p. 32-33

<sup>14</sup>Juliane to Jutta: "Der Gram liegt auf der Lauer," p. 44.

<sup>15</sup>p. 46.

its description,<sup>16</sup> a poem, which he later includes in his suicide note.<sup>17</sup> There exist also mystic bonds between Alexis and Günther and Alexis and Juliane, which enable them to know the happenings during their absence.<sup>18</sup> *Die goldene Harfe* contains many such allusions and premonitions. Thus, for instance, one evening we find the brothers lighting a three-armed chandelier in their room.<sup>19</sup> Two candles are whole, the third is but a stump. They perceive in this constellation a symbol of themselves and of the dead Heinz-Herbert, closely united, although the third has "burned down."<sup>20</sup> A feeling of lurking fate is strongly emphasized throughout the drama. Günther relates, for instance, that he felt as if a spell had come over him after he had entered the castle, as if in some mysterious manner he had severed all contact with the world outside, with all things of his past. He hopes, however, that this will not ultimately compel him to lose himself.<sup>21</sup> The word "Schicksal" is indeed spoken by Gerardini.<sup>22</sup> Juliane as well as the brothers try to avoid the responsibility of a deliberate action by calling on fate.<sup>23</sup>

One feels that a deeper symbolic meaning for this drama is intended by Hauptmann.<sup>24</sup> The aged poet seizes an opportunity on the basis of his experiences in life. He has participated in the different literary movements and now wishes to state his ideas of true art. The symbols, however, are highly involved. Any interpretation of them, therefore, will meet with obstacles which may bring forth serious objections. This is, however, not new in Hauptmann's dramas. In order to illustrate the difficulty of such an interpretation, attention might be called to *Und Pippa tanzt*. Nevertheless, an attempt shall be made. Juliane could be taken for the soul of Germany — not the country itself in any political sense. Countess Anna calls her:

Eine goldlaute Natur, eine schöne Seele, eine Heilige fast, aber ein schwieriges Kind.<sup>25</sup>

Alexis considers her:

das allerkostbarste Gut im ganzen großen Römischen Reich Deutscher Nation.<sup>26</sup>

This German soul, this "noli me tangere",<sup>27</sup> has slumbered in romantic surroundings, undisturbed by the realities of the world. Gerardini expresses this as follows:

Das Wasser in unseren Weihern steht still, es hat kaum Zuflüsse. Es spiegelt den Park mit schwarzen Spiegeln und trägt zur Not einmal einen geisterhaften schwarzen oder weißen Schwan. Es birgt stumme Goldfische, stumme Karpfen unter ebenso stummen See-rosen.<sup>28</sup>

A "mission" is to be accomplished by the brothers. They are to bring commotion into the scene. They are to stir the still waters to a new life.<sup>29</sup>

<sup>16</sup>p. 52, 67-68.

<sup>17</sup>p. 110.

<sup>18</sup>p. 80-81.

<sup>19</sup>scene 6.

<sup>20</sup>p. 29-30.

<sup>21</sup>p. 51.

<sup>22</sup>p. 109.

<sup>23</sup>pp. 54 and 87.

<sup>24</sup>cf. p. 29.

<sup>25</sup>p. 27.

<sup>26</sup>p. 39.

<sup>27</sup>p. 55.

<sup>28</sup>p. 27.

<sup>29</sup>p. 27-28.



This change actually takes place. Gerardini refers to the new spirit that enlivens Juliane. He speaks of it as a new "Weltanschauung."<sup>30</sup>

If Juliane suggests the German soul, then the twin-brothers might symbolize German art. Fluctuating between two poles it never quite freed itself from the influence of the one, even when it leaned very closely to the other. These poles are the subjective and the objective, open and closed form, which found expression in "Empfindsamkeit," "Sturm und Drang," "Romantik," "Klassik" and the various other currents. Only Alexis is capable of completely freeing Juliane and of restoring her to life, he who, though not lacking in "Gemüt," nevertheless stands "firmly with both feet on solid ground."<sup>31</sup> The predominance of "Gemüt," as we find it in Günther, must lead to an unhealthy condition. To avoid this, a balance must be brought about by the power of action. The combination of these two qualities gives us the classical concept of man, "der im Schoße vergangener Zeiten einmal der ganze Mensch gewesen ist."<sup>32</sup> Schiller's words are cited in this connection by Hauptmann:

Denn wo das Strenge mit dem Zarten,  
Wo Starkes sich und Mildes paarten,  
Da gibt es einen guten Klang.<sup>33</sup>

The new German art that will arise in the German soul will be enriched by the spiritual treasures gathered by Alexis on his travels in many foreign countries.<sup>34</sup> It will throw off the sterile stagnation, in which it slumbered.<sup>35</sup> Its foundation will lie in the romantic atmosphere, in the "Gemüt," these being its proper home. People of action, healthy people, in one word rounded personalities, will accomplish it.<sup>36</sup> Imagination alone does not produce true art; its roots must be deeply grounded in the native soil.<sup>37</sup> From this point of view, the suicide of Günther also becomes important, indeed a necessity. His further life would gradually undermine the totality of his brother's personality, due to his never-ending spiritual struggles. The "inseparable ego" of the two must be broken, its weaker part must die, in order that its mission can be fulfilled by the stronger.

<sup>30</sup>p. 36, cf. also p. 39.

<sup>31</sup>p. 28.

<sup>32</sup>p. 40.

<sup>33</sup>p. 40.

<sup>34</sup>Gerardini: "Sie werden uns das Drama der Kontinente, den Lärm der Weltstädte auf den Tisch schütteln." p. 28.

<sup>35</sup>cf. Gerardini, p. 28.

<sup>36</sup>Gerardini, p. 28.

<sup>37</sup>Alexis, p. 19. In the recent cultural movements in Germany the term "steely romanticism" has been coined and seems to be in common usage. This rather vague phrase is supposed to serve as a reappraisal of all "values," including cultural values. In the speech of Dr. Goebbels at the dedication of the "Reichskulturkammer," we find the following lines: "It [the new spirit] has culminated in the inspiring work of German reconstruction with almost soldierly rhythm. It is its steely romanticism that makes life in Germany again worth living — a romanticism that has the courage to look things squarely in the eyes and tackles them without fear or trepidation." Guido Enderis, *The New York Times*, November 19, 1933, E. 3. Is Alexis a representative of this new spirit?

In conclusion, a few comments shall be made concerning minor details of this work. The names of the greatest German poets, for instance, Goethe, Schiller, and Kleist, and quotations from their works are frequent in it. There are likewise a great number of mythological names. Although removed from the present in time, this drama seems to contain, nevertheless, significant reference to recent situations in Germany.<sup>38</sup> Only one quotation shall be inserted here:

Armes Deutschland . . . wie zersplittert, wie zerrissen, wie zerfallen es doch noch immer ist! Wofür haben wir unsre Kinder geopfert, unsre Söhne dahingegeben, diesen korsischen Usurpator verjagt, wenn Bruderkriege Deutscher gegen Deutsche noch immer drohen, noch immer möglich sind?<sup>39</sup>

One will notice the emphasis Hauptmann places upon the noble titles of the main characters. Throughout this play the full titles are repeated again and again. Words like "Zwillingsgrafen," "Dichtergraf," and "Muskikgraf"<sup>40</sup> are quite sensational. The language in which *Die goldene Harfe* is written strikes us as somewhat stiff, particularly in the beginning. Certain painfully accurate sentence structures and certain phrases recall the style frequently found in writings of Gottsched's time. A few quotations may illustrate this point:

Juliane: Papa kommt sicher die Harfe betrachten, die er noch nicht gesehen hat. [p. 14]

Juliane: . . . Heute noch auf stolzen Rossen, morgen durch die Brust geschossen, singt ein Gärtner, der unter meinem Fenster Rosen okuliert . . . [almost immediately afterward:] Komtess Juliane erliegt fassungslosem Weinen. [pp. 16-17]

Alexis: . . . es sollte etwas Hochnotpeinliches sozusagen hier verhandelt werden. [p. 109]

Especially stilted are the comments made by Gerardini. In their tone they closely resemble the language of typical courtiers found in dramas of about two centuries past. For instance:

Ich habe den Freibrief der gnädigen Herrschaft, meiner natürlichen Schwäche gemäß offenherzig zu sein.<sup>41</sup>

Other questions might also be raised, such as: why in some places the French touch of conversation? Why is the Italian name Gerardini given to a man who talks so much about German spirit and German soil? Could it be a combination of Gerhart (Hauptmann) and Mussolini? Much is said about the stormy temper of the twin-brothers, of these "sons of Anak."<sup>42</sup> However, their own words and actions betray rather little of these qualities. We have to accept the words of the other characters for their existence.

The before mentioned factors might bewilder the reader. He will find the drama stilted in some places and might differ with the underlying ideas. Nevertheless, Hauptmann shows here once more his mastery in holding the attention of the reader to the very end.

<sup>38</sup>cf. footnote 37.

<sup>39</sup>p. 18.

<sup>40</sup>pp. 22, 24.

<sup>41</sup>p. 27.

<sup>42</sup>p. 27.

### **An Experiment in a Methods Class**

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The average methods course is not always the most inspiring part of one's teaching activity, and so, when I undertook to work on Wilhelm Schaefer, it seemed quite possible to enliven the dry bones of theory with the practice of what I jocularly termed "Schäferstunden" by showing these students some of the problems involved in the actual editing of a text. This text is Schaefer's well-known *Rheinsagen*, and the type of edition is that for a first or second year class, with the possibility of high school as well as college use in mind. This experiment was an attempt to show students how actual problems arise, what labor enters into the making of all the parts of a school edition, and through this to clarify to them the structure of the texts which they may afterwards use, with some inquiry into the sources of the strength and error of such texts, and with some understanding of the editor and his strivings.

This experiment, which is frankly nothing more than an experiment, and which is offered here merely as a part of a very modest effort to arrive at a slightly new alignment, proved to be successful for the purpose for which it was intended. It brings home very clearly to the teacher the fact that, in general, our students take too little part in the work in any given class. It is an unfortunate axiom that the average undergraduate is not prepared to go very far with his professor in matters of research, but, in every case where I have attempted to induct my students into my workshop, I have found that it has paid in a certain vivifying of the tone and in a speeding up of the tempo of the class. I have also found that, if I face new material with my class as a problem, and let the students see that this problem is something with which I am working, I need not fear loss of prestige through loss of a very tenuous omniscience. So in the matter of editing this text, there were all sorts of questions asked and all sorts of points brought out, of which the students had no clear previous idea and which I had to think through myself. Thus, for example, the fact that these stories had to be bought from the German publisher, and that the question of buying them was a very specific part of the contract with the American publisher was new; in fact, some of the points in connection with this contract proved to be interesting sidelights, and furnished a basis for discussion which stimulated interest in the text-book problem, in text-book costs, in values, financial and otherwise, in the editing of texts and in motives, ideal or mercenary, in the background of the editor. These may seem mere allotria; perhaps they are, but to the students the fact that their teacher is engaged in something which has a definite goal outside of the classroom in some way furnished contacts to this class which had not before clearly entered into their minds. It made the whole set-up more real; it was a very stimulating experience, often because it showed how empirical data can be resolved into abstract principles.

There was in my mind also the hope that I might receive two types of actual assistance from the group: one, the reactions of an advanced class on an elementary text; any difficulty encountered here would surely be a difficulty for a more elementary group, and, although I had used the unedited text with a first year (five hour) class at the end of the second semester, in the original German edition, there were still many dark spots in the material. In the second place, I also hoped that I might have some actual clerical help with the obnoxious task of vocabulary-making.

The actual problems of editing the text fell under five heads, and the experiment, which lasted six weeks, treated all five in varying degrees of thoroughness:—

Problem I. Determination of the stories to be used. The number twenty was fixed by the price paid to the German publisher. It was first suggested to the class that it make its own determinations, but while this was being done, in order to save time in preparation for the first class meeting, an outline of this problem was prepared, which proved to be necessary, since the class, naturally enough, used at first only the interest motive as a criterion of selection. The second set of criteria, those of difficulty and novelty, had to be developed, as the class did not sense them. By very slight direction the matter of difficulty was easily discovered, but it took some labor to bring out the question of novelty, since the students were not familiar enough with the material presented by the stories to realize that some of these stories were rather more trite than others. When, however, a few hints were given, the class saw that stories like "The Mouse Tower" or "Rudolph and the Baker Woman" had been used a good many times, and might just as well be left out of a book which attempted to give fresh material. Another point, which could not be developed because of lack of time, was the fact of the previous inclusion of some of these stories, novel enough in themselves, in textbooks which would be likely to be used parallel with this book; so, for example, the story known as "The Sowing of the Acorns" was liked by all of the class, but was excluded because it has been used in the very popular Evans and Röseler beginners' book. When these points had been established, the class then rated the stories, and the list was gone over and discussed, though at this point no final judgment was made. One reason was that in the matter of difficulty there was great variance of opinion, and, indeed, the opinions rather clashed with the experience of the year before in the elementary class. It was then suggested that a very careful vocabulary study be made of the stories to find out whether the difficulties lay there or in syntax, and it soon became quite clear that the former was the criterion in this particular set of stories, proving them, in general, from the syntactical point of view, to be good material for moderately easy reading. The first problem thus merged with the second, which was the order in which the stories were to be printed. Here we discussed the problem of leaving Schaefer's order as it is, since it might follow a



geographical and spiritual line of development, or whether it might be better to begin with short stories, and gradually increase to longer ones, or whether the stories should be strictly ranked according to the class' notion of difficulty. The class unanimously came to feel that Schaefer's order should be maintained. Some members of the class and in the elementary class which had read the stories in the German edition, felt that it is wise to begin such a collection with a very short tale.

Problem II. Determination of the actual text. This proved to be an extremely interesting problem, since the students for the first time realized that the mere printing of the text, as presented by Schaefer, might not be satisfactory for purposes of elementary instruction. Indeed, it was somewhat of a surprise to the class to learn that this text would have to be minutely examined sentence by sentence, to make sure that there was nothing in it which would cause various types of difficulty to the elementary reader. We developed the criteria of punctuation, vocabulary and individual variation from normal idiom as the bases upon which to work. By going through a story carefully and observing Schaefer's punctuation, each member found Schaefer's variations from the norm, such as, for example, his use of the colon instead of the comma, and the complete omission of quotation marks in all direct discourse. This served immediately to bring up questions of word order, since Schaefer violates consistently the rule for the placing of the verb at the end of the subordinate clause; he does this for stylistic reasons, but, naturally, when the punctuation of the clauses had to be examined carefully, questions of word order came to the fore. When the question of actually tampering with the original text was broached, it was necessary to develop certain further principles. Of course, it was obvious that Schaefer's text should be left as nearly intact as possible; on the other hand, there were a few rare words, a few dialectic words, and an occasional poetic expression which needed to be examined dispassionately for their pragmatic value in this text. There was considerable discussion *pro* and *con*, and the class felt, at the end of the discussion, that, since Schaefer's style is so unique, nothing should be done to destroy its flavor, unless absolutely necessary. It is surprising how, in the light of a feeling for literary values, the class was reluctant to make specific changes in vocabulary. This same reluctance carried over into the word order, and only in a few cases (and of course with Schaefer's consent) was the text normalized. Certain peculiarities of style were noted, and were collated with contemporary usage. It was shown how, for example, the use of "das" instead of "was" as the relative, where the antecedent was an indefinite neuter pronoun or a neuter superlative, was in line with the modern German linguistic trends. Some very interesting points came out in connection with the subjunctive, where, in this particular set of stories at least, Schaefer is much more conservative than contemporary German usage makes necessary, and one fact which came out in this part of the discussion was that these stories offer

an extremely interesting mass of material for a careful study of that mood.

Problem III. Having determined the text, sketchily to be sure, but at least in line with certain definite principles, it became necessary to go at the vocabulary. It was very soon seen that the vocabulary problem and the problem of notes are more or less intertwined, and although the class proceeded at once to build up the vocabulary, it was discovered that some final vocabulary questions had to be delayed until the principle of note-making had been formulated. However, Mr. Wilkins' pamphlet from the *Modern Language Journal* (1924) was used as a construction guide, and each student made a vocabulary (on cards) for at least two of the stories. During the course of this discussion it was discovered that three other card vocabularies were advisable, namely, a vocabulary of idioms, since these needed to be examined carefully for their allocation to word-list, notes or exercises or, in fact, to any or all of these places, a list of synonyms and antonyms, and a list of proper names. The question of the value of bilingual or monolingual vocabularies was discussed. Texts with monolingual vocabularies and the extreme direct method of such books as the *Oxford Series Readers* by Savory were clarified. As the students were pressed for time, and as the vocabulary-making was an extremely mechanical process, the actual working out of the vocabulary was left for a later period, and the next problem, that of the notes, was linked with it, and worked out simultaneously.

Problem IV. The notes. Each student was asked to go over a number of other texts to discover types of notes, to form a judgment of the value of the notes in various first and second year books, and to discover a principle of note-making, if there be any such principle. Here at once the question of the place of the many proper names which occur in these stories came to the fore: whether these are vocabulary or note material. The question of swelling the size of either vocabulary or notes was clarified. It was interesting to see that the students, as students, were very definitely of the opinion that the place for proper names is not in the vocabulary but in the notes. Here they were felt to be more convenient to handle, and where they might be treated as part of the cultural side of that part of the book. Their appearance in the vocabulary is in deference to the publisher.

The next point that was brought out was the question of grammatical notes. Here we discussed the question of referring to some grammar or grammars, of giving rules, or of illustrating by other examples, or of making frank grammatical explanations. It was seen to be impracticable to use any reference grammar, since there is at the present time no one recognized grammar.

The question of translation notes for difficult passages, as opposed to the paraphrasing of these passages in simpler German, was discussed; the class felt that to be immediately helpful there should be translation,

though these students have not been brought up on the translation method, and although all of them are long since past the need of translating to get at meaning. Each member of the class was requested, after the theoretical discussion had been worked through, to prepare a set of notes for the stories which were being considered by that individual. It may be said that, in the course of the discussion of the notes, of the vocabulary and of the exercises, a great deal of grammatical instruction was given, since it was surprising to learn how, even in a group of advanced students like these, the reason for things had slipped away, and, indeed, for how many of the finer points they had no reason. The importance of a grammatical substructure as a basis for reading, to say nothing of teaching, was emphasized through the constant failure of the class to have the clear reasons for things at hand, at a time when they really should be known, and were essential for exactness of understanding and of teaching.

Problem V. The final problem to be discussed was that of exercises. The first point brought out was the question of the grammatical scope which the exercises should cover, and the relation of such grammatical scope to the question of completeness of grammatical review. In order to check on this, textbooks with very fragmentary exercises, and textbooks with rather complete grammatical review, were referred to. The results were interesting, because several members of the class felt that a complete grammatical review was worth while. It was necessary to show that this was not an absolute essential for a reading text, and that whatever advantages this might have would be somewhat nullified by the disadvantage of holding up the reading by too extensive and detailed exercise material. This was immediately linked with the next point, namely, the number and length of the exercises to be connected with each story; this brought out the question of the function of the text, whether for more or less rapid reading, and whether an elementary text should always be made the basis of grammatical review. The final point to be brought out was the character of the exercises.

Two points of fundamental nature were discussed at some length. The first was whether there should be questions in German for answering either in German or in English. The value of such questions was discussed from the point of view of the busy teacher, for whom they may be a relief, and for the student who might find them valuable in review. On the other hand, it was shown that such questions tend to become schematized and formalistic; that the good teacher will always wish to add details which no set questions can possibly give, because of lack of space, and that many questions show undue simplification, or even at times questionable German, because it is necessary to make the questions simple enough not to include considerable new material which would be more difficult to comprehend than the text itself.

The second point which was brought out was the question of exer-

cises for retranslation into German, as opposed to paraphrase material. Most publishers wish the former type because high school teachers find it useful, and because the old translation method has not yet been entirely done away with. The physical form of the exercises received considerable attention: whether they should be drill exercises, whether they should be exercises with blanks to fill in, and what the disadvantages of such blank filling forms are in institutions where the same text is used in several consecutive years. One fundamental was brought out in all the discussions, namely, that the exercises should be absolutely functional, and that mere lists, with the same formal command to do something with the list, are of very little use except in the cases of the most excellent students.

After these and a few other general principles had been developed, the class proceeded to a general plan for exercises. We worked out the following four groups:— (While these groups are by no means to be considered as an ideal or a *sine qua non*, they are offered, as the result of considerable discussion by the group, as being a fairly useful series of type-forms in exercise material.)

1. Each story was examined for its idioms. This brought out the definition of idiom, not as something remote or peculiar, not as a pathological linguistic form in any given text, but as a linguistic use in one language, which is markedly different from that in another, and which should be drilled, therefore, in order to bring to the student a mastery of the exact and nice phrase in the foreign idiom. Such idioms for German are very frequently prepositional in character, and it can be seen from a study of them that the old saw that one learns a language, and then returns to it to learn the prepositions, is very true. Many books give lists of idioms; few of them make definite suggestions to the teacher or student as to how these idioms should be used. We attempted to offer sentence material in place of the conventional lists, though it is quite possible that such material may swell the book to too large an extent, and the lists may have to come back.

2. Synonyms and antonyms. Each member of the class went through several of the texts, and picked out, first, all the synonyms and antonyms that were used in the text. Then the text was gone over again to note what words it contained, synonyms or antonyms for which might reasonably be expected to be found in the active vocabulary of the student at this period in his course. On the basis of this discussion, it was found necessary to add to the card catalogue material synonym and antonym lists for cross-referencing, and to avoid final duplication in the vocabulary, and more especially to be able to grade this material from the beginning to the end of the edition.

3. Word formation. As the German vocabulary is so largely composed of interlocking word families, based upon specific roots, the whole question of word formation was gone into at great length. Nouns from strong verbs and adjectives built from these, nouns built from verbs either with



suffixes or prefixes or both, the relations of the various noun endings to each other, the possibilities of building adjectives with various adjective endings, were all brought out. The force and function of the inseparable prefixes were dwelt upon at some length.

4. The fourth group of exercise was the drill group. It was interesting to see that the class felt the need for drill in adjective endings, evidently because of the difficulty experienced by most beginners with this part of German grammar. It was then shown how little the adjective declension actually functions in *reading* German, and that exercises in the adjective declension are valuable primarily for their use in speaking and writing. However, the same principles of filling in blanks with a certain amount of adjective material were followed, and in one or two cases a short paragraph was taken from the text, a list of adjectives given, and the exercise was made to have the pupil supply these adjectives before the nouns in the given text. It was interesting to see what other exercises this class felt to be important. Here again the prepositions play a large part. Conditional sentences also loom large, and the passive voice, which for reading is of so little difficulty, came in for its share. It was interesting to observe that questions of word order played less of a role in their thinking than one would have supposed from the numbers of mistakes in that particular part of German speech that one finds in many classes. It was also surprising to see that there was little disposition on the part of the class to develop exercises with the pronouns, especially with the relative pronouns and with the indefinite group, all of which cause considerable difficulty, at least in anything but the simplest of German conversation.

As anything beyond this brief outline would mean going into minute details in regard to the material worked out in these stories, the matter is left with these few hints. The help from the class was mainly in rousing me to thinking through my problems with great care, and in this the experiment was, from my point of view, entirely successful. I am convinced that the experiment was more than worth while from the point of view of the class. It served to bring them into contact with material that was in process of being worked out, and perhaps the main significant lesson that we learned from it was the relatively slow progress that one makes when doing constructive work. The discussions (fifty minutes in length) frequently added almost nothing to the sum of those things which could be put down on paper as a specific gain for the hour. The values were tentative, the results were tentative; perhaps the idea was worth noting that the progress made in a fifty-minute lecture, with its pile of notes taken down by the student in a notebook, has something behind it more than the mere speaking of a few words by the teacher. The student began to realize that if a teacher stands before a class, and presents material for fifty minutes, this presentation represents hours of labor, and that a lecture is like an iceberg, nine-tenths of which are concealed below

the surface. Through this simple fact the students were introduced to ideas of professional preparation, to a professional point of view toward their work, and to the feeling that the whole teaching milieu is more than standing up before a class, and saying a few things; even in so *seemingly* simple a matter as teaching first-year language, there are overtones and undercurrents which the young beginner does not suspect. Certainly it was brought home to them how difficult and slow a progress there is in all research, even in so obvious a research problem as that of editing a text. As a matter of fact, the term simple cannot be applied to the editing of a text, if that editing is done in a scientific, professional spirit, if it is undertaken, not for the sake of the cash that it may bring in, but for the sake of producing a rounded work of pedagogical value, with a scientific and professional nexus.

### Uniformity in Grammatical Nomenclature

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One of the important unsolved problems in the teaching of languages in the United States is that of simplification and uniformity in grammatical nomenclature. Its significance is evident from the fact that between 1906 and 1915 in at least five great nations of the world national committees were appointed to make a study of this question. About seventy-five years ago Matthew Arnold in one of his reports as inspector of schools in England protested against the perplexities in the study of English caused by the divergencies in terminologies employed, so that pupils who passed from one teacher or textbook to another possessed of the science of grammar "a heap of terms jumbled together in inextricable confusion." This necessarily resulted in a decided waste in education.

The first active movement leading to a reform in this matter began in France in 1906, when a national commission was appointed, whose operations were limited to the simplification and unification of French grammar only and not to the co-ordination of the grammars of the foreign languages. The report of the French commission, signed by Professor Ferdinand Brunot of the Sorbonne and Professor M. Maquet, was submitted to the Superior Council of Education in 1909 and officially adopted by the Ministry of Public Instruction on September 28, 1910, under the title, *La nouvelle Nomenclature grammaticale*. Textbooks pertaining to the French language and all examinations in elementary as well as secondary schools and all examinations for the certification of teachers in the elementary schools are based upon this official report.

In a still more thorough and comprehensive manner was this problem studied and solved in England. In 1885 Professor E. A. Sonnenschein of the University of Birmingham called into existence the *Grammatical Society*—a body representing the teaching profession of the Midlands—for the prime purpose of inaugurating a reform in grammatical terminology. As a result of the discussions and recommendations of this organization Professor Sonnenschein published *The Parallel Grammar Series*, which included grammars of the ancient and modern languages. In this series a consistent and uniform nomenclature was applied to all the languages taught in British schools.

The second stage leading to united action on the part of the language scholars and teachers in England was reached in 1909, when upon the initiative of the Classical Association a joint committee was appointed composed of representatives of the three chief language associations: *The Classical Association*, *The Modern Language Association*, and *The English Association* and of the five chief associa-

tions of teachers: *The Headmasters' Association, The Headmistresses' Association, The Assistant Masters' Association, The Assistant Mistresses' Association, and The Association of Preparatory Schools*. This committee, composed of twenty-four prominent scholars and educators with Professor E. A. Sonnenschein as chairman, appointed sub-committees to consider certain definite phases of the proposed reform. The final report of this committee was published in 1911 under the title: *On the Terminology of Grammar* (John Murray, Albearle Street, W. London) after it had been approved by each of the eight associations concerned. It consists of forty-six recommendations, of which thirty-eight were accepted unanimously, the remaining eight were approved with a few dissenting votes.

Although the English report was not an official document, as the French report was, it did have the formal approval of three important government committees: the Government Committee on Modern Language Teaching, the Prime Minister's Committee on the Position of Classics in the Educational System of the United Kingdom, and the Board of Education Committee on the Position of English in the Educational System of England. The report was thus officially adopted for all the languages taught in English schools, and the authors of language textbooks quite generally state in their prefaces that their texts are based upon and are in accord with the recommendations of the Joint Committee's report.

While the English Joint Committee was engaged in a study of grammatical nomenclature the schoolmen of Austria and Germany were no less active in seeking a solution of the same problem. A committee of the Neuphilologischer Verein of Vienna published in 1912 its proposals for a uniform grammatical terminology under the title: *Vorschläge des Wiener Ausschusses für einfache und einheitliche Fachausdrücke im Sprachunterricht* (printed by Sokoll, Wien). This report was read and discussed at the Neuphilologentag in Frankfurt a. M. in May of the same year and referred to a special committee of German scholars for consideration and final report. The Vienna report followed the procedure of the English Joint Committee in that it recommended equivalent terms in the four languages: German, Latin, French, and English, e. g., *Umstand* — *adverbiale* — *circonstanciel* — *adverbial qualification*.

In Germany the movement was delayed and greatly complicated by the eternal controversy over the use of the germanized or the latinized terminology. This controversy increased in intensity from year to year until it finally superseded the main question. After four years (1910-1914) of rather fruitless discussion of this subject in many local and national Philologentage, Dr. Klaudius Bojunga, Oberstudiendirektor in Frankfurt a. M., published in the *Zeitschrift für den deutschen Unterricht* (Vol. 28, pp. 416-424, 1914) a comprehensive scheme for a uniform germanized terminology under the title: *Einheitliche deutsche Fachwörter zur Sprachlehre*. Dr. Bojunga was an advisory member of the Deutscher Sprachverein, whose main object has been to purify the German Language by the elimination of foreign elements. At the meeting of the Allgemeiner Deutscher Neuphilologen-Verein in Bremen in June, 1914, Dr. Bojunga's germanized scheme was discussed at length and referred to the various local associations for further consideration and action. It was criticized by Professor Findeisen of the University of Vienna, who emphasized the point that uniformity was more important than germanization. One of the most outspoken opponents of the germanized terminology was Professor Otto Behagel of the University of Gießen, who published an extensive review of Dr. Bojunga's scheme in the *Zeitschrift für den deutschen Unterricht* (Vol. 28, pp. 837-841, 1914). Just at the time when a final solution of this question seemed to be in sight the World War brought out and the movement was delayed fully fifteen years.

The discussions of this question were re-opened by Dr. Fritz Strohmeier, Studiendirektor in Berlin, in an address before the *Zentralinstitut für Unterricht und Erziehung* in Berlin during Easter week, 1920 upon the subject: *Wert und Be-*

*deutung der grammatischen Termini* (Neue Jahrbücher für Pädagogik, Vol. 23, pp. 233-255, 1920). Dr. Strohmeier also proposed a scheme much less extensive than that of Dr. Bojunga, but based primarily upon the latinized terminology, and again the old controversy was revived. In order to overcome this difficulty the Ministry of the Interior was requested by the *Gesellschaft für deutsche Bildung*, of which Dr. Bojunga was chairman, to appoint a representative committee for the purpose of formulating a *germanized* grammatical terminology. The recommendations of this committee were to be submitted to the various associations of schoolmen and language teachers in the various states of the Reich. Such a committee was accordingly appointed in November, 1921, and as finally constituted consisted of the following six members: Dr. Klaudius Bojunga, Oberstudiendirektor in Frankfurt a. M., chairman of the committee; Professor Ludwig Sütterlin of the University of Freiburg; Dr. Richard Jahnke, Ministerialdirektor in Berlin and chairman of the Deutscher Sprachverein; E. Pretzel, Direktor in the Provinzialschulkollegium and editor of the monthly journal *Die deutsche Schule*; Dr. Friedrich Düsel, editor-in-chief of Westermanns Monatshefte in Berlin and author of the popular *Verdeutschungsbuch fürs tägliche Leben*; Dr. Paul Schumann of Dresden, editor of the *Kunst und Wissenschaft* department of the *Dresdner Anzeiger* and author of many articles and books pertaining to the study of language. Since the purpose of the committee was to prepare a uniform *germanized* terminology no advocate of the latinized nomenclature had a place on the committee.

The fact that many eminent scholars and leaders in education despaired of the feasibility of the undertaking increased the enormity of the problem set before the committee. One of the first persons appointed by the Ministry was Professor Eduard Engel of the University of Berlin, a staunch advocate of purity in German diction and the author of various books upon this subject; *Verdeutschungsbuch* (1918), *Sprich deutsch* (1918), and *Gutes Deutsch* (1922); but he declined to serve on the committee because he regarded the undertaking as impracticable.

In spite of the many obstacles the committee set to work and after seven years of deliberations submitted its final report in December, 1929, to the Ministry of the Interior, under whose auspices it was published in 1930 under the title: *Vorschläge für die einheitliche Verdeutschung der Sachwörter in der deutschen Sprachlehre. Im Auftrage des Reichsministeriums des Innern. Aufgestellt vom Ausschuss für die einheitliche Verdeutschung der Fachwörter in der deutschen Sprachlehre und in dessen Namen ausgearbeitet von Dr. Klaudius Bojunga* (Frankfurt a. M., M. Diesterweg).

The German report is a neatly printed pamphlet of fifty-four pages. *The Vorbericht*, consisting of fourteen pages, gives a description of the organization of the committee and its guiding principles. The main part of the report contains twenty pages giving the recommended grammatical terminology in pure and undefiled German with the latinized equivalents in parenthesis arranged according to the following topics: *Sprachlehre*, *Sprachwerkzeug*, *Lautgeschichte*, *Die Silbe*, *Wortlehre*, *Wortbedeutung*, *Satzlehre* and *Sprachgeschichte*. This is followed by seven pages of *Anmerkungen* and thirteen pages of glossary with the *germanized* and the latinized terms listed separately. The report recommends 678 different terms for the teaching of German.

Owing to the rampant *Verdeutschungssucht* prevalent in Germany during the post-war years the committee often resorted to the coinage of cumbersome, unnatural, and inaccurate expressions. Thus were added to the current names for the cases — *Werfall*, *Wenfall*, *Wemfall*, and *Wesfall* — the terms *Wofall* (locative), *Womitfall* (instrumental), *Woherfall* (ablative), and *Stammfall* (vocative). Awkward and questionable are certain terms for the various classes of nouns: *Gedankendingwort* (Stand, Gunst), *Nennwortbegriffswort* (Schönheit, Trübsal), and *Zeitwortbegriffswort* (Fall, Sammlung). The present participle becomes *Dauerbeiform*



and the past participle *Vollendungsbeiform*. To the ordinary three degrees of the adjective — *Grundstufe*, *Mehrstufe*, *Meiststufe* — is added a fourth degree *die Sehrstufe*; a transitive verb is *ein wenfälliges Zeitwort*; personification is *Be-seelung*.

Since the Prussian *Lehrpläne* prescribe the use of the mother tongue in teaching the grammar of all foreign languages there was no occasion for the committee to consider the grammatical terminology for other languages.

Although the report of the German committee was received by the schoolmen with more misgivings than that of any other country, the significant fact is, that the teachers in the elementary and secondary schools and the textbook makers now have a terminology officially sanctioned by the Ministry of the Interior and which no doubt will form the basis of all language instruction in the future.

We come now to our own country. In the same year that the French committee was appointed (1906) the Modern Language Association of America nominated a committee to improve and harmonize the terminology of modern languages, but this committee issued no report. In 1911 the *American Joint Committee on Grammatical Nomenclature* was formed consisting of five members appointed by the National Education Association five members by the Modern Language Association, and five members by the American Philological Association, assisted by a committee of the National Council of Teachers of English, all under the chairmanship of Wm. Gardner Hale, Professor of Latin in the University of Chicago. Glancing over the names of these fifteen members it is doubtful whether a more competent or representative body could have been constituted. With untiring diligence this committee labored for nearly two years. Its final report was unanimously adopted by the National Educational Association at its meeting in Salt Lake City in July, 1913. This same association published the report and recommended its use in the schools of the United States. Although the report was not adopted officially — as similar reports were adopted in France, England, and Germany — yet a more earnest and enthusiastic endorsement could not have been desired. After having been so unanimously adopted and universally lauded it has been generally disregarded by the textbook makers, notwithstanding the fact that 14,000 copies have been printed and distributed.

Out of approximately sixty elementary textbooks of recent publication in English, Latin, German, French, and Spanish only eight follow in whole or in part the Joint Committee's report. Of these two are English, three are French, and one each for German, Spanish, and Latin. The reasons for this are to be found not in any inherent weaknesses in the report, but rather in a change of emphasis and mode of procedure which the last ten or fifteen years have brought about in the teaching of foreign languages. No doubt the outbreak of the World War soon after the publication of the report was another factor in relegating it to its present state of dormancy. In order that it shall accomplish the purposes for which it was intended by its authors there is necessary not only a revision but a rebirth. How can this be secured?

When this matter was under investigation in the several European countries many scholars in England as well as on the continent favored the appointment of an international committee. This was in fact suggested in the English Committee's report (p. 5): "Communications have also been received from continental scholars suggesting an international congress on the subject; and the Committee hopes that, when the time is ripe and the ground has been prepared in the several countries concerned, an international congress may be arranged". I am convinced that such a congress would accomplish little or nothing. Each country must solve this question for itself and base its solution upon the usages of the mother tongue and upon the grammatical system that has been in general use in the past.

There is another factor which must be taken into consideration. An ever increasing number of teachers prefer to teach the grammar of a modern language —

reduced to a minimum—in the foreign language and not in English, as has been the practice in the past. They not only can do it, but many are doing it just as quickly and perhaps more efficiently than if they taught it in the English language. During the past eight years this method has been pursued in the German department of the University of Washington and in at least eighty per cent of the high schools teaching German in the state. But to accomplish this, suitable textbooks are essential. The present situation therefore makes it advisable that a uniform system of grammatical nomenclature be employed for the teaching of the grammatical facts of each of the modern languages taught in our schools (1) in the English language, and (2) in the foreign language.

Some progress in this direction has already been made. The teachers of German in the State of Washington in 1914 in a conference held under the auspices of the German department of the University of Washington—attended by over one hundred teachers of German—adopted a uniform grammatical nomenclature consisting of 129 German words for the teaching of elementary German, recommending in the main the use of the simplified latinized terminology.

Since the need of a uniform standard of grammatical nomenclature is greatest in teaching the elementary stages of a foreign language, no strictly scientific system of terminology applying to all the foreign languages is necessary. Nor would it be possible, even if desirable, to get the approval of a large majority of the representatives of four or five languages. Most of the attempts in the past in this direction have proven the futility of this procedure. If progress is ever to be made in this country the representatives of each of the foreign languages must get together and work out a system of their own satisfactory to them, paying due regard to all the other languages.

#### Bibliography

1. Report of the Joint Committee on Grammatical Nomenclature. Published by the National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C. Revised Edition, 1923. Price 25 cents. First printed in 1913. The first half of this report may be found in "Proceedings of the National Education Association," 1913, pp. 315-354.

This is a report of a committee of fifteen—five members appointed by each of the following: National Education Association, Modern Language Association of America, American Philological Association. *Very valuable.*

2. Reform in Grammatical Nomenclature. University Bulletin, New Series Vol. XIII, No. 6. 64 pp. University of Michigan, Ann Harbor, Mich.

This is a reprint from the *School Review*, June and November, 1911, January, 1912. It is a "Symposium from the Proceedings of the Michigan Schoolmasters' Club and Classical Conference held at Ann Harbor, Michigan, April 1, 1911."

3. On the Terminology of Grammar. John Murray, Albemarle Street, W. London. About 25 cents. Revised 1911. 40 pp.

This is the report of the Joint Committee of twenty-four members appointed by eight Associations in England. It applies to English, French, German, Latin and Greek.

4. Vorschläge für die einheitliche Verdeutschung der Fachwörter in der deutschen Sprachlehre. M. Diesterweg, Frankfurt a. M., 1930. 54 pp. About 1 M.

Published: "Im Auftrage des Reichsministeriums des Innern, Aufgestellt vom Ausschuss für die einheitliche Verdeutschung der Fachwörter in der deutschen Sprachlehre und in dessen Namen ausgearbeitet von Dr. Klaudius Bojunga."

This report recommends 678 words for the teaching of the *Sprachlehre*.

5. The Harmonizing of Grammatical Nomenclature with special Reference to Mood-Syntax.

Given before the Modern Language Association of America in December, 1910, by Prof. William Gardner Hale, University of Chicago, Chairman of the Committee of Fifteen. Printed in Publications of the Modern Language Association, Vol. 26, 379-418, 1911, Vol. 27, 419-460, 1912.

6. Probe eines Wörterbuches der sprachwissenschaftlichen Terminologie I. F. 51, Beiheft.

## MEMBERS OF THE COMMITTEE

on

Uniformity in Grammatical Nomenclature in the Teaching of German

appointed by

Professor John A. Walz of Harvard University, President of the American Association of Teachers of German:

Professor C. M. Purin, Director University of Wisconsin Extension Division, Milwaukee, Wisconsin, 623 West State Street.

Professor E. K. Heller, University of California, Berkeley, California.

Professor H. A. Buschek, Brooklyn Polytechnic Preparatory School, Brooklyn, New York, 185 Steuben Street.

Professor O. C. Burkhard, University of Minnesota, Minneapolis, Minn.

Professor F. W. Meisnest, University of Washington, Seattle, Washington, Chairman.

The report of the Committee on Nomenclature will be discussed at the next meeting of the A. A. T. G., December, 1934.

### American Association of Teachers of German

**Third Annual Meeting — Saturday and Sunday, December 29-30, 1934**  
**The Benjamin Franklin Hotel, Philadelphia, Pennsylvania**

The American Association of Teachers of German will hold its third annual meeting on December 29, afternoon and evening, and on December 30, forenoon. The headquarters of the Association will be the Benjamin Franklin Hotel, Chestnut and Ninth Street, Philadelphia, which is also the headquarters of the Modern Language Association of America. The Executive Council had to make a choice between December 26, the day before the meeting of the M. L. A., and December 29 and 30, the afternoon and morning following. It was felt that the former date coming so closely after Christmas would make it impossible for our members from the Middle West, not to mention the Far West, to attend the meeting. The Council, therefore, decided upon the latter date though regretting that our last session will have to be held on Sunday forenoon.

Our first two annual meetings have been very successful according to the testimony of those that were present and we trust that our third meeting will be equally successful. It will be successful if we all unite to make it a success. The program, which is found on another page of the *Monatshefte*, promises to be very interesting and does credit to the Program Committee and its Chairman Professor John Whyte.

The study of German is progressing in schools and colleges in spite of difficulties old and new. Much is being done by our members in improving themselves and the methods which they employ. There has been much experimenting to meet the needs of our students and to make the instruction interesting and thorough. As long as we are conscious of our own shortcomings and are striving to remedy them, we may feel sure "das Bäumchen grünt" and flower and fruit will follow in due time.

Our annual meeting is the great opportunity to receive new suggestions and new inspiration by listening to the papers, taking part in the discussions and by meeting our colleagues, the men and women who have the same interests at heart. Let us make our Association a truly national organization, so that every teacher of German in this country will feel that he must belong to the A. A. T. G. Our efficient business manager and treasurer, Dr. Günther Keil, Hunter College, Kingsbridge Station, New York, N. Y., will always be glad to receive applications for membership.

John A. Walz, *President A. A. T. G.*

### Program

December 29, Saturday —

Afternoon Session:

3:15 — Business Meeting.

4:00 — "Report on Uniformity in Grammatical Nomenclature"  
F. W. Meisnest, University of Washington.

5:00 — "Das deutsche Plakat im Deutschunterricht"  
Matthias Schmitz, Smith College.

Dinner at 6:30.

Evening Session:

8:00 — "President's Address"  
John A. Walz, Harvard University.

8:30 — "Der neusprachliche Unterricht im Nachkriegsdeutschland"  
Wilhelm Gaede, Brooklyn College.

December 30, Sunday —

Morning Session:

9:30 — Business Meeting  
Election of Officers.

10:00 — "Symposium on the Training of Secondary School Teachers"  
Discussion opened by E. P. Appelt, University of Rochester,  
followed by Max Levine, Public Latin School, Boston; Elfriede  
Ackermann, Waller High School, Chicago; Fritz Leuchs, New  
Utrecht High School, New York City; and others.

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The Nominating Committee, consisting of —

Lilian L. Stroebe, Vassar College, Poughkeepsie, N. Y., Chairman.

Richard Jente, Washington University, St. Louis, Mo.

Fritz A. H. Leuchs, New Utrecht High School, Brooklyn, N. Y.

Lydia L. Meyer, West Allis High School, West Allis, Wis.

Erwin T. Mohme, University of Southern California, Los Angeles, Calif.  
presents the following nominations for officers of the Association for 1935:

*President*

Albert W. Aron, University of Illinois, Urbana, Illinois.

*First Vice-President*

J. B. E. Jonas, DeWitt Clinton High School, New York City.

Peter Scherer, Manual Training High School, Indianapolis, Ind.

*Second Vice-President*

Emily White, Central High School, Washington, D. C.

Nellie D. Moehlman, Eastern High School, Detroit, Mich.

*Third Vice-President*

Edmund Heller, University of California, Berkeley, Calif.

Oscar C. Burkhard, University of Minnesota, Minneapolis, Minn.

*Secretary*

Edward F. Hauch, Hamilton College, Clinton, N. Y.

*Executive Council* (two members, to serve until 1938)

Caroline Young, Central High School, Madison, Wis.

Lucy Will, University High School, Minneapolis, Minn.

Walter Wadepuhl, University of West Virginia, Morgantown, W. Va.

W. C. Decker, N. Y. State College for Teachers, Albany, N. Y.

Hermann Almstedt, *Secretary A. A. T. G.*



### Carl Schurz Memorial Foundation

The Carl Schurz Memorial Foundation wishes to announce that it has on hand a number of valuable film strips which are loaned free of charge. Each contains from thirty to forty individual views and deals with various subjects concerning Germany. An explanatory booklet accompanies each set. A small lantern may be borrowed for the cost of shipping one way. A list of titles, together with further information, may be had by writing to the Carl Schurz Memorial Foundation, 225 South 15th Street, Philadelphia, Pennsylvania.

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### German Tourist Information Office

Continuing its policy of facilitating foreign tourist travel in Germany, the German National Railroad Company has decreed new fare reductions for the period after October 31st, when the cuts made for the summer season become ineffective, the German Railroad Tourist Information Office here has been advised by its home office in Berlin.

A general reduction of 25% from normal rates will be in force for foreigners and for Germans residing abroad, beginning November 1st, the information says. This cut includes the sur-charges made for the use of fast and express trains. While the reduction has been announced for the rest of the year, that is, to and including December 31st, the Central Administration of the German railroads has indicated that it will probably be continued into 1935.

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### D. C. Heath and Company

The transfer, just announced, to D. C. Heath and Company of the large list of important foreign language publications issued by the University of Chicago Press completes an interesting cycle of forty years ago in publishing history.

Even before large bequests had made the future of the University of Chicago certain, President Harper foresaw the need for a university press. On February 9, 1892, he wrote to Daniel Collamore Heath, head of the publishing firm of D. C. Heath and Company, inviting the Heath firm to enter into partnership with the University to establish and take complete charge of a publishing department which, he hoped, would "in centuries to come be the equal of the Clarendon Press."

At that time D. C. Heath and Company had been in existence only about seven years, but was known as a progressive publishing house, especially of pedagogical and foreign language books. Culturally, Chicago and the Northwest were still young, though growing fast. Western newspapers and journals viewed the new enterprise, including a fifty thousand dollar company to carry out the project, as a factor in their educational and intellectual development.

When the growth of the Heath business and the prospective expansion of the University Press terminated the association, Heath took over a number of the University of Chicago titles, some of which remain on their list; and the portrait of Daniel Collamore Heath still hangs in the reception room of the University of Chicago Press.

Now, after forty years, D. C. Heath and Company, still a leader in the modern language field, acquires the entire University of Chicago foreign language series, as well as titles in preparation, and in the foreign language field the relations begun more than forty years ago are resumed. United with the Heath list of over seven hundred active titles, The Heath-Chicago Language Series will be maintained as a distinct unit.

### Max Pinkus

Am 19. Juni dieses Jahres starb der Königlich Preussische Kommerzienrat Max Pinkus im 77. Lebensjahr in seiner Heimatstadt, Neustadt in Oberschlesien. Unter seiner Leitung erreichte die von seinem Großvater gegründete deutsche Weltfirma, die Tischzeug- und Leinwandfabrik S. Fränkel, den Höhepunkt ihrer Entwicklung. Die Welt aber lernte diesen tüchtigen Mann auch auf anderem Gebiete schätzen. Die großen wirtschaftlichen Erfolge, die seine Kraft und Tätigkeit sehr in Anspruch nahmen, verhinderten ihn nicht, sich auch der Kunst und Literatur zu widmen. Seit jungen Jahren war er gewohnt, nach vollbrachter Tagesarbeit in das Reich der Bücher zu flüchten, um mit der Zeit eine der schönsten historischen Sammlungen schlesischen Geistesgutes zusammenstellen zu können. Das war ihm Erholung und Freude.

Diese Schlesische Bücherei, die sich auf Werke gebürtiger Schlesier beschränkt, wuchs so rasch, daß sie heute ungefähr 17,000 Bände sowie viele Urkunden, Briefe und Autogramme umfaßt. Alles, was über das kulturelle Leben Schlesiens geschrieben oder gedruckt worden ist — alte Handschriften und Dokumente, die bis ins 15. Jahrhundert zurückgehen und das gesamte literarische Werk der Provinz in Erstdrucken — läßt sich hier finden. Von den Barockdichtern Opitz, Logau, Gryphius, den Mystikern Jakob Böhme und Angelus Silesius bis auf die letzte Neuerscheinung von Hauptmann oder Stehr ist alles vorhanden. Erst wenn man diese Bücherschätze durchblättert, gewinnt man das richtige Verständnis für die Leistung Schlesiens durch Jahrhunderte hindurch auf dem Gebiet der deutschen Literatur. Von den heutigen Dichtern seiner Heimat sammelte Max Pinkus mit besonderer Begeisterung das Werk Gerhart Hauptmanns. Jedes von ihm und über ihn erschienene Buch, die seltensten Erst- und Luxusdrucke sowie die gewöhnlichsten Zeitungsausschnitte, wurde mit größter Sorgfalt zusammengetragen und dieser Abteilung der Bücherei einverleibt. Eine solche Vollständigkeit läßt sich nicht leicht vorstellen, aber ein vor kurzem erschienenenes Verzeichnis der wichtigsten Stücke zeugt dafür. Als Freund und Verehrer des Dichters, ließ Pinkus zum 60. Geburtstag Gerhart Hauptmanns die erste große Hauptmann-Bibliographie als Privatdruck erscheinen, und zehn Jahre später ermöglichte er seinem treuen Mitarbeiter, Viktor Ludwig, die Herausgabe einer neuen und viel reichhaltigeren Auflage dieses Werkes, das für die Hauptmannforschung geradezu unentbehrlich geworden ist.

In den letzten zehn Jahren, nachdem der alte Herr sich vom aktiven Geschäftswesen zurückgezogen hatte, widmete er sich ganz der bibliophilen Arbeit. Jederzeit bereit, wissenschaftliche und literarische Arbeit zu fördern, machte er seine Schätze der Forschung zugänglich und hieß alle, die mit Liebe und Eifer auf diesem Gebiet schafften, willkommen. Aus allen Ländern der Welt kehrten Gelehrte und Wissenschaftler bei ihm ein, sein Haus und seine Bibliothek standen jedem offen. Alle fanden nicht nur gastfreundliche Aufnahme sondern auch Förderung und Anregung in ihren wissenschaftlichen Arbeiten. Mancher amerikanische Germanist hatte Gelegenheit, diese wertvollen Sammlungen zu benutzen und Max Pinkus als einen anregenden, hochgebildeten und edlen Menschen kennen zu lernen. In den schweren Jahren nach dem Kriege unterstützte er aus eigenen Mitteln manchen leidenden geistigen Arbeiter. In den Kreisen seiner Freunde und Bekannten hörte man viel von diesem stillen, segensreichen Wirken dieses edlen Menschen, während er selber nur immer von Pflicht und Schuldigkeit sprach.

Max Pinkus hätte eigentlich einen ruhigen und schönen Lebensabend verdient, aber es ergab sich, daß er noch manches bittere Wort hören und manche böse Erfahrung machen mußte. Er, der als Sammler deutschen Geistesgutes wirkliche Schätze mit Stolz und Freude für seine Heimat betreute und sich seines Deutschtums tief bewußt war, mußte es noch erleben, aus politischen Gründen angepöbelt zu werden. Tief gekränkt aber ohne Verbitterung zog er sich von der Welt zurück und widmete die letzten Kräfte seiner Sammlung. Ein reger Briefwechsel, den er

bis zuletzt mit Freunden in allen Weltteilen unterhielt, machte ihm die größte Freude, und wer an diesem intimen Austausch von Ideen teilnehmen durfte, war sich der Bescheidenheit und Großzügigkeit dieses einzigartigen Menschen bewußt. Diese Briefe, durchdrungen von seiner Persönlichkeit, sind Dokumente reiner Menschlichkeit, die für jeden, der an ihnen Anteil hatte, ein wirkliches Erlebnis waren.

Dem geistigen Deutschland ist durch seinen Tod ein Mann entrissen worden, der sich als Freund und Mäzen der Literatur große Verdienste erworben hatte. Wenn die Zeiten wieder ruhiger werden und der Lärm des Alltags verschwindet, wird man erst die Bedeutung dieses Menschen zu schätzen wissen. Max Pinkus hat es verdient, daß alle treuen Freunde des deutschen Geistes seiner Arbeit gedenken und seinen Namen in Ehren halten.

Universität Michigan.

—Walter A. Reichart.

## German Service Bureau Notes

Volume II

Number 2

Please note! Because the Service Bureau Notes sent each month to those subscribing for them are offprints of and therefore identical with this section as it appears in the *Monatshefte*, we do not send separate copies of the *Notes* to those who subscribe to the *Monatshefte*. It would be a duplication we could not afford. We are reluctant also about filling blanket orders, such as "Send me everything you have." To do so costs us several times the annual fee asked.

Correction: The bulletin listed last month as the *German language* should read the *German Slanguage*.

Query: What are the books most needed by a German library, modest in size and of limited means? What should a high school or small college have? What have you found most useful for yourself or your classes? Will you tell us, and if it be only one book. We want to print a list of such books for small libraries.

Two pamphlets I should like to acquaint you with right now are both the work of Jacob Hieble of Cornell University. *Essentials of German Grammar and Vocabulary* is a 10c jewel (and no slur intended) compacted into 14 pages, a miracle of compression. It is not intended for beginners in the language nor for those entirely innocent of the machinery of grammar. But for those wishing to brush up, to recall, it is good. Contents include the usual grammar essentials, lists of frequent adjectives, adverbs, nouns, and verbs with their translations, and idiomatic phrases. I am using it with a group of graduate students whose sole aim is reading ability in German. Send directly to the author and be sure to add 3c postage.

Just off the press is Dr. Hieble's *Deutsches Liederbuch*, attractively bound, 32 pages, 35 songs and rounds with piano accompaniment (two voices) and notes so husky as to stand out black and bold in even the poorest of light. And the price is 10c! You may send your orders for any number either to the Service Bureau or directly to the Thrift Press, Ithaca, N. Y. Be sure to add 3c a copy for transportation!

While on the subject of booklets I want to tell you about eleven volumes of dances just received from the Teubner Verlag, Berlin and Leipzig. All give directions and many of them diagrams also.

1. *Achtzehn ausgewählte Tänze*, von G. Meyer und O. Ilmbrecht, 1928, RM 1.45
2. *Alte und neue Volkstänze*, von E. Cario und E. Pook, 11. Auflage, 1933, RM 1.80, 28 Tänze.
3. *Deutsche Paartänze*, von W. Schultz und R. Gabriel, 1927, RM 2.30, 28 Tänze.
4. *Dreitgespann*, neue gesellige Tänze, von A. Nowy und D. Giebel, 1933, RM 1, 7 Tänze.
5. *Jugendtänze*, von E. Janietz, D. Giebel und B. Schneider, 2. Auflage, 1930, RM 1.25, 9 Tänze.

6. *Kommt zum Tanz*, Volkstänze und freie Tänze von A. Sievers und K. Wahlstedt, 1926, RM 3.20, 28 Tänze.
7. *Neue Tänze nach alten Weisen*, erstes Heft, von E. Janietz und E. Pook, 1929, RM —.90, 5 Tänze, auch Flöte, Violine, Cello.
8. *Sieben neue Tänze nach alter Musik*, von I. Berthold-Baczynski, 1930, RM 1.60.
9. *Tandaradei*, neue Tänze nach den alten Abendtänzen und anderen Tanzweisen von M. Tepp und Lautensatz von B. Schneider, 2. Auflage, 1925, RM —.90, 21 Tänze.
10. *Tanzspiele und Volkstänze*, neue Folge von G. Meyer, 7. Auflage, RM 1.40, 40 Tänze.
11. *Volkstänze*, von G. Meyer, 8. neubearbeitete Auflage, 1930, RM 2.30, 31 Tänze.

Where not specified the dances have piano accompaniment. This group is indeed a most welcome addition to our collection of folk dances. The books may be borrowed for inspection in the usual way.

International Educational Pictures, 8 West 40 St., New York City, publish a 30c catalog of films. Of interest to German teachers are the many dealing with Germany: scenes and cities, literary dramatizations, biography, history, music, industry, sports. Most of these are silent, some are sound. Send 10c extra for a list of 20 German talking films. The catalog will tell you where the films may be obtained and at what rental.

Lecture material on Austria may be obtained from the Austrian National Tourist Office, 500 — 5th Ave., New York City.

German Service Bureau bulletin number 14 on *Realia in German teaching* is now ready.

For a list of books on modern Germany, written both before and after the present chancellorship, ask A. Bruderhausen, 15 W. 45 St., New York City.

Last spring several members of the German Department at the University of Wisconsin undertook an investigation of more than two dozen of the smaller German-English dictionaries. As a result of this study we recommend the following as best for their size and price. 1) Hebert and Hirsch, New G-E dictionary, Lond., Pitman; Phila., McKay, both parts, Fraktur, 1924, \$2.50, 61,900 entries. 2) Wichman, Pocket dictionary, Lond., Routledge; N. Y., Dutton 1933, both parts, Antiqua, 3 shillings, 24,760 entries. 3) Klatt, Taschenwörterbuch, D-E, Bln, Langenscheidt, 1929, G-E publ. separately, Fraktur, \$1.50, 19,000 entries. This dictionary gives no plurals! All three list strong verbs, indicate *sein* or *haben*, give pronunciation rules, the first two give no accent, the last does. You may also be interested in a new German dictionary called *Das deutsche Wort*, Rechtschreibung und Erklärung des deutschen Wortschatzes, Richard Pekrun, Dollheimer Verlag, Leipzig, 1934. Price said to be very moderate.

Full of words not alphabetic but gustatory is *Echte deutsche Kochkunst*, German ed. \$3, Engl. ed. \$3, E-G ed. \$4.50. We do not have a copy.

Should some one wish to donate to the Service Bureau a copy of *Gemixte Pickles*, or *Die schönste Lengwitsch* we shall be grateful.

And will you tell us about your favorite German charades? Please.

The following program sent us by Miss M. Landwehr has been so much in demand, we think it best to print it.

#### *Jährliches Weihnachtsprogramm von Hillsdale College*

Niedrige Bühne auf der Breitseite des Zimmers, links geschmückter Tannenbaum, rechts kleiner Tannenwald. Man hört leise Musik. Zimmer verdunkelt, nur einige Kerzen auf dem Klavier links, wo drei Mädchen sind, eine im Bilderbuch blätternd, zweite sich im Zimmer beschäftigend, das kleinste mit Puppe. Alle singen „Morgen Kinder wird's was geben.“ Erstes Mädchen sagt ein Adventslied auf. Poltern und Pochen an der Tür. Zweites Mädchen, erste Strophe von „Knecht Ruprecht vor der Tür“. Knecht R. tritt ein und spricht „Knecht Ruprecht“ Ge-



dicht. Zweites Mädchen, dritte Strophe von ihrem Gedicht, dann Knecht R. seins zu Ende. Dann teilt er jedem Kind ein Paket aus (Nüsse, Marzipan, usw.), das schön auf den Tisch gelegt wird und erst am Schluß der Feier aufgemacht. Knecht ab, alle singen „Hurrah, hurrah, der Weihnachtsmann war da.“ Das dritte Mädchen, „Im Walde steht ein Tannenbaum“. Gesang: „O Tannenbaum“. Während des Singens wird es in der Krippe rechts im Vordergrund hell. Das Licht fällt auf Maria und Kind. Links im Hintergrund zwei Hirten. Es folgt das „Weihnachtsspiel“ aus dem Deutschen Echo von Nov. 1932 (Service Bureau does not have this). Zum Schluß spielt der Hirtenbub auf seiner Flöte Brahms „Wiegenlied“ und Maria singt leise mit. Kurze Pause. Dann alle „Es ist ein Ros' entsprungen“. Aus dem Walde ganz rechts kommen zwei Bauersleute, Mann mit Sack auf dem Rücken, Frau mit Korb auf dem Arm. Sie bleiben staunend vor der Krippe stehen und sagen abwechselnd (Frau fängt an) das „Krippenlied“ vor. Die letzte Strophe von beiden, während sie andächtig vor der Krippe knien. Alle singen während auch die Hirten auf der Bühne, und die Könige, die noch auf der Bildfläche, aber bei der rechten Tür hinten waren, anbetend knien, „Stille Nacht“. Dann folgen „Ihr Kinderlein kommet“ und „Herbei, o ihr Gläubigen“. Es folgt die Bescherung. Gedichte sind in Marholds Jugendbuch 13 zu finden.

#### IMPORTANT

We regret much that lack of space prevents us from printing here the three Christmas plays so kindly contributed to us this year. They have, however, been combined in a separate bulletin, *Drei Weihnachtsspiele*, extra copies of which may be purchased for 15c or two for 25c. The three playlets, each short and simple, are: *Der erste Weihnachtsbaum*, by Mrs. E. M. Fleißner of Wells College, 2 characters; *Weihnachtsspiel* (Krippenspiel) by Miss Gabriele Humbert of Vassar College, and a humorous skit called *Die fröhlichsten Weihnachten* by Mrs. H. Dirks, 1 m., 4 f.

—S. M. Hinz. *ae*

## German Books You Will Want To Use

### ALTES UND NEUES

Edited by Robert O. Röseler and  
Adelaide Ber

An omnibus volume for second year high school or second semester college classes. It will include *Immensee*, *Germelshausen*, *Die Flut des Lebens*, *Einer muss heiraten*, short stories by Löns, Ponten and Thoma, popular songs and verse by great German poets, as well as numerous exercises, an excellent vocabulary and a complete grammar review. Compare this book and what it offers, to its competitors.

To be published in November.

### STIMMEN AUS DEUTSCHLAND

Edited by E. R. Dodge and  
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